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in nature, before they attempt to judge of it. Of forces in nature, I say. The best of them try also to understand it as the fruit of social evolutions. Hence his book is not the final work on the subject, although it everywhere shows the imprint of a sovereign intelligence. The final description of Italy would combine Hehn's, Gregorovius', and Taine's methods and would have for its author a person of Goethe's power.—*A ten-minute abstract.*]

16. "Erasmus Roterodamus in his Relations to Martin Luther and Philip Melanchthon." By Professor Ernst K. J. H. Voss, of the University of Wisconsin.

[A pamphlet called *Vrteyl Doctor Martin Luthers und Philippi Melanchthoni von Erasmo Rotterdam* 1523 (Br. Mus. 3915. bb. 13), which the writer intends to publish, throws light upon the chief differences in opinion and character between Erasmus and both Luther and Melanchthon, once his most ardent admirers. The correspondence between Erasmus and Luther and Melanchthon has been collected from the year 1519 up to 1526, when Erasmus wrote his last letter to Martin Luther.—*A ten-minute abstract.*]

17. "Chaucer's Use of Certain Verse-Tags." By Mr. Charles M. Hathaway, Jr., of Columbia University. [Printed in the *Journal of English and Germanic Philology*, V, 4.]

[Phrases such as "There nis namore to seye" are characteristic of mediæval literature. They are natural emphasis-devices of colloquial storytelling. Chaucer at first uses them merely to fill out lines, but develops the capacity to make them indispensable.—*Fifteen minutes.*]

This paper was discussed by Professors L. F. Mott and S. W. Cutting.

The Association adjourned at half-past four o'clock.

PAPERS READ BY TITLE.

The following papers, presented to the Association, were read by title only:

1. "The Relation of the Seventeenth Century Character to the Periodical Essay, and through it to the Novel." By Professor Edward Chauncey Baldwin, of the University of Illinois. [See *Publications*, xix, 1.]

[That the seventeenth century Character exerted a strong influence on the development of fiction through the periodical essay of the eighteenth century has long been recognized. But the Character of the periodical essay was different from that of the preceding century. This difference was not due wholly to the superior skill of Addison and Steele in character portrayal. It was due in part to the fact that throughout the first half of the seventeenth century the Character was changing and gradually acquiring the freedom of form that fitted it to become what it did in the hands of Addison and Steele. — English character writing came from the Greek. But from the beginning it was more than a servile imitation of the Greek. Joseph Hall, the first of the seventeenth century writers of Characters, while he closely followed his Greek model, added a new element by attempting to analyze the motives of his characters. Thomas Overbury's contribution to the art of character portrayal was through his visualizing power, as John Earle's was through his power of ethical analysis. Thomas Fuller emancipated the Character from the Euphuistic tradition which had hampered the development of the Character for forty years.—The Character had, therefore, by the middle of the seventeenth century become sufficiently elastic in form to be suited to the needs of the periodical essayists of the following century.—That it was through the periodical essay that the character influenced the development of prose fiction, was due to the fact that the essay and the character were closely akin, and that indeed they had never been dissociated.]

2. "Friedrich Spelhagen, the Best Representative of the German Contemporary Novel in the Nineteenth Century." By Professor Albert B. Faust, of the University of Wisconsin.

[Spielhagen combines characteristics of a number of German novelists. Such are: 1) thoroughness and high seriousness; 2) theorized art; 3) purpose, or *Tendenz*; 4) treatment of the problematic character; 5) philosophy, or *Weltanschauung*. Being most representative, his works constitute a convenient centre for the study of the modern German novel.]

3. "On the *Völuspá* Strophes 55–62 (ed. Dettner-Heinzel)." By Professor George T. Flom, of the State University of Iowa.

[After reviewing briefly the opinions of scholars on the strophes in question, the evidence for Christian influence is considered in detail. The paper attempts to show that the last part of the *Völuspá* is heathen and that it forms an essential part of *ragnarök*—the crisis of the gods. Strophe 61 from the Hanksbók is left out of the discussion.]

4. "A Comparison of the 1522 and 1545 Editions of the New Testament: Substantives." By Dr. Warren W. Florer, of the University of Michigan.

[This paper is the first of a series based on an investigation of the linguistic development of Luther, as seen in his translations of the Bible. The

principal paragraphs will treat of the apocope and syncope of *e* in the *a* and *ja* classes, the *ō* and *n* classes of feminines, the *e* and *er* plural endings of neuters.]

5. "The Vocabulary of *The English Opium-Eater*." By Professor Edward E. Hale, Jr., of Union College.

[The elements, so far as origin is concerned, of the vocabulary of a language have always been a matter of interest. In English there has been much consideration of native and Latinistic elements, but little accurate information. De Quincey has been regarded as an author with a strong leaning toward a stately Latinistic diction. The vocabulary of *The English Opium-Eater* has a preponderance of the Latinistic element. In the so-called impassioned rhapsodies, however, and in some other passages of an emotional nature, the case is reversed. The facts have an interest from the linguistic standpoint as showing the specific virtues of different elements in the language; from the standpoint of the rhetorician, because they help him to formulate his rules to "use Saxon words" or not; they show us, from the literary standpoint, the complex nature of De Quincey finding delicately flexible expression for his varying moods.]

6. "Gower's Use of the Enlarged *Roman de Troie*." By Dr. George L. Hamilton, of the University of Michigan.

[Joly's edition of Benoit de Sainte-More's *Roman de Troie* represents substantially the text of the poem as written by the author and utilized by Guido delle Colonne in his *Historia Trojana*. But various redactions of the work were made in which certain episodes were enlarged upon, and others, foreign to the subject, were added. It has been shown that the common source of Konrad von Würzburg's *Trojanerkrieg* and the Middle English *Seege of Troye* was one of these redactions, the French original of which has not been discovered. That this same redaction was made use of by Gower as a source for a number of his stories in the *Confessio Amantis* has not yet been pointed out. Only his accounts of the education of the youthful Achilles and his life at the court of Lycomedes can be paralleled as to details in both the other works. But the *Seege of Troye* is a very short summary of a long original, and ends with the destruction of Troy. That the original did not end here is proved by the agreement—at times even verbal—of various episodes in the poems of Gower and Konrad; and this shows that both made use of a *Roman de Troie* which contained the *Odyssey*, and into which had been introduced such extraneous matter as the life of Medea in Greece, the story of Hercules and Nessus, and an account of the pagan gods. This same redaction was also the source of the Spanish *Crónica Troyana* and of the passage on the Trojan War in the *Libro de Alexandre*.]

7. "Some Hitherto Unpublished Criticisms by Wilhelm Heinse (1749-

1803) on Lessing, Herder, Schiller, and Goethe, especially on the *Faust-fragment*." By Karl D. Jessen, of Harvard University.

[The importance of these critical views was emphasized by Erich Schmidt as early as 1878 in the *Archiv für Literaturwissenschaft*. They betray, in a striking manner, the critical acumen of the famous author of *Ardinghello*, the first art novel in German Literature. Since a genuine revival of interest in Heinse has set in within the last few years, these criticisms may claim especial timeliness. Remarkable is his estimate of Lessing, and with a keen insight he discerns in the first part of *Faust* the different strata of Goethe's work.]

8. "Notes on the Language and Literature of the *Félibres*." By Professor A. Rambeau, of the Massachusetts Institute of Technology. [See *Modern Language Notes*, xviii, 250 ff.

[A review and criticism of Koschwitz's valuable *Grammaire historique de la langue des Félibres*, in connection with the same author's short history of the *Félibres* and their precursors, and an edition of *Mirèio*, which he has published lately for university courses. Attention is called also to two highly interesting books in which Mr. Nicolaus Welter, a German poet, scholar, and teacher, treats of the lives and works of the two greatest *Félibres*, Mistral and Aubanel, and gives us, with some very good German translations, an excellent analysis of their principal works.]

9. "*Die Zwerge*, von Pelegrin. Berlin, 1805." By Professor Glen Levin Swiggett, of the University of the South.

[A discussion of this "dramatisches Spiel" of Fouqué, with reference to the sudden change in his style, due to the letter of A. W. von Schlegel, under date of "Genf, d. 12. März, 1806."]
